

CHINESE AND VIETNAMESE
CERAMICS FROM
AMERICAN AND JAPANESE
COLLECTIONS

ZETTERQUIST GALLERIES

CHINESE AND VIETNAMESE CERAMICS FROM AMERICAN AND JAPANESE COLLECTIONS

ERIC J. ZETTERQUIST

CHINESE AND VIETNAMESE CERAMICS FROM AMERICAN AND JAPANESE COLLECTIONS

EXHIBITION DATES

March 14th - 22nd

2024

ZETTERQUIST GALLERIES

3 EAST 66TH STREET #2B

NEW YORK, NY 10065

TEL. (212) 751-0650 Email: inquiries@ZETTERQUIST.com

www.ZETTERQUIST.com

Please call for an appointment

INTRODUCTION

I am delighted to present an exhibition of Chinese and Vietnamese Ceramics, all sourced from American and Japanese collections.

The Chinese pieces range in date from the Tang through Ming Dynasty, starting with a large Tang Dynasty whiteware jar, rare for its size and excellent condition. There is a selection of nine Song Dynasty pieces with fine examples of Ding, Yaozhou, Henan and Cizhou pieces from Northern China. From Southern China, there are elegant examples of Qingbai porcelains from the Hutien Kilns and a Jian-yao “Hare’s fur” tea bowl from a Japanese tea ceremony collection. From the Ming Dynasty there are two Longquan celadons; The barbed-rim charger with an ideal minty-green glaze color, and an exquisite “Gu” form vase, with Taoist trinary symbols, in an old lacquer box with silver inscription, also from a Japanese tea ceremony collection.

Most of the Vietnamese selections come from the collection of Mary and Cheney Cowles, whose extraordinary collection of Chinese ceramics sold in these rooms last Spring. They collected Vietnamese ceramics with the same exacting eye for quality, condition and beauty with which they chose their Chinese wares. Representing Northern Vietnamese kilns from the Ly Dynasty (1009-1225) through the Le Dynasty (1428- 1788), this scholarly collection includes wares of varied techniques, forms and functions. From the elegant Thanh Hoa pieces with Buddhist inspired form, to Blue and white porcelaineous pieces of excellent condition and intricate decoration, this group exhibits the finest of Vietnamese wares.

I have added four other Vietnamese ceramics from Japanese and American collections which, as with many of the Cowles’ pieces, have illustrious provenance and publication histories.

This is my seventh Vietnamese exhibition in the last 30 years. It is a field that I thoroughly enjoy and still feel to be eminently collectable. I am particularly fond of exhibiting Vietnamese ceramics together with Chinese ceramics, as it not only shows their inevitable stylistic and technical connections, but also highlights the unique charm and joyful spontaneity of Vietnamese design and decoration.

Eric J. Zetterquist
March 2024

CHINESE CERAMICS

1. **Large Tang White Ware Jar**
Tang Dynasty, 618-907 AD, China
Height: 36 cm

A large porcelainous stoneware jar with high shoulders tapering down to a smaller flat foot. The slightly curved neck ends in a flaring, rounded mouth-rim. The piece is covered with a translucent glaze of pale greenish tone which ends a few centimeters above the foot, revealing a dense white porcelainous stoneware body.

This piece was likely produced in the Gongyi kilns of Henan Province, which differ in form and clay body from their Hebei counterparts. It is notable for its large size and excellent condition.

Accompanied by Oxford TL test #P100w52

Provenance: From a private New York collection, purchased in London



2. **Melon-Shaped Qingbai Ewer**
Song Dynasty, 960-1279 AD, China
Height: 15.2 cm

A melon-shaped ewer with pale greenish-ivory qingbai glaze and ten lobes, eight of which are decorated with lightly incised floral carving. The body is surmounted with a tall neck that flares at the mouth (with repaired chip) and a flattened handle that loops up from the mid-section and ends at the base of the neck. A slightly flared spout arches out from the upper shoulder. There is a lid (slightly warped at firing) that is depressed in the center with a small ornamental knob and cylindrical loop at the edge. The bottom is partially unglazed, revealing a white clay body. There are four gritty spur marks, one of which was pulled off after firing, leaving a small crater.

See a similar example published in “Sekai Touji Zenshu” Vol. 12, pl. 28.
Another can be seen in Regina Krahl’s “Chinese Ceramics from the MeiYinTang Collection” Volk. 1, pl. 596

Provenance: Private Japanese Collection



3. **Dingyao Plate with Molded Floral Decoration**

Jin Dynasty, 1127-1279 AD, China

Diameter: 24 cm

A large porcelaineous plate with densely composed bands of molded foliate decoration. The first, constrained by concentric double lines and surrounding the cavetto, is a crisply molded scrolling peony pattern. The inside center, constrained by a band of key frets, is densely decorated with molded scrolling lotus flowers and leaves. The entire piece, with the exception of the mouth-rim, is glazed with a fine translucent ivory glaze which pools to a taupe color. The bowl sits on a short, straight foot-rim, which is also glazed. It has a brown spot on the back, where a speck of iron melted during the firing. There are also two narrow kiln flaws on the back. With fitted wooden box.

See a similar example in Regina Krahls "Chinese Ceramics from the MeiYinTang Collection" Vol. 1, pl. 366.

Another similar example is in the collection at the National Gallery of Victoria, Melbourne Australia, and viewable at <https://www.ngv.vic.gov.au/explore/collection/work/51750/>

Provenance: From a private Japanese collection



4. **An Early Yaozhou Celadon Bowl**

Five Dynasties, 10th c., AD, China

Diameter: 13.5 cm

A deep stoneware bowl with slightly flared mouth-rim on a straight raised foot. It is covered with a translucent minty green glaze typical of tenth century Yaozhou output. This piece, with a fitted and inscribed Japanese box, was probably used in the Japanese tea ceremony.

A piece of the same type is published in “Masterpieces of Yaozhou Ceramics”, Osaka Museum of Oriental Ceramics, 1997, pl. 18.

Provenance: Private Japanese collection



5. **Qingbai Lobed Vase**
Southern Song Dynasty, 1127-1279 AD, China
Height: 17.5 cm

A porcelain vase with flared foot carved with vertical ridges. The baluster form body is lobed into nine sections ending in a trumpet neck constrained by horizontal banding at its base and a widely flared mouth. Some rim fritting and repaired chips on the mouth rim. (Two restored with original material and one small chip with repair.)

A similar piece from the Percival David Collection is published in “Oriental Ceramics; The World’s Great Collections”, Kodansha, Tokyo 1981, Vol. 6, pl. 5.

With a fitted wooden box.

Provenance: Private Japanese Collection



6. **Conical Qingbai Bowl with Incised Floral Design**

B 1524

Northern Song Dynasty, 960-1127 AD, China

Diameter: 14.8 cm

A thinly potted conical porcelain bowl with tall narrow foot. The interior is decorated with incised floral sprigs and the entire piece is covered with a pale blue Qingbai glaze. The underfoot is unglazed, revealing a white porcelain clay body. Exceedingly fine and translucent under light, this piece is most likely from the Hutian Kilns in Jingdezhen. In a fitted wooden box.

Provenance: From a private Japanese Collection



7. **Qingbai Circular Boxes**

Northern Song Dynasty, 960-1127 AD, China

Diameter: 14 cm and 8 cm

A large molded porcelain circular box with scalloped sides and slightly domed top with impressed floral decoration. The piece is covered in a very pale blue translucent glaze with the exception of its inner mouth rim and flattened bottom.

In an old fitted wooden box.

Provenance: Private Japanese Collection from at least the early 20th c.

Literature: Published in “Compendium of Ceramics - Volume 12 - Tang and Song Whitewares” Heibonsha, Tokyo, 1961, p. 57.

Together with: A round porcelain box with tightly scalloped, layered edge and the top with a dense repeated floral pattern. The exterior is covered with a translucent pale blue glaze of rich tone, which ends at the flat foot, revealing a white porcelain clay body. The interior is glazed on the top and bottom, except for the rim. Small chips to interior rim. With fitted wooden box.

Provenance: From private Japanese collections



8. **Cizhou-Type White Meiping with Fish and Lotus Design**

Song Dynasty, 960-1279 AD, China

Height: 31 cm

A tall high-shouldered Mei-ping bottle vase of dark gray stoneware covered in a white slip with areas of pink blush. The main section of the upper body has a masterfully carved cut-slip decoration of fish swimming amongst lotus plants in front and back cartouches, with a “Fish Roe” pattern background. The sides have wave decoration between the cartouches, and the bottom section has a narrow band of floral carving over a tall band of elongated lotus petals. Atop the shoulder is are two bands of flower petal decorations below the small, flared mouth. The exterior is covered with a translucent glaze that pools to a greyish green color near the bottom, and stops unevenly above the deeply countersunk foot. The unglazed underfoot reveals a gray stoneware body stained by red burial earth.

The rarified quality of the potting and decoration, as well as the use of fish-rope decoration, place this piece in the Song Dynasty.

An example of this type, but with differing decorative subject, can be seen in the collection of The City Art Gallery, Bristol, published in “Arte Chinese”, Alfieri Editore Venezia 1954, pl. 517. Another piece of similar type from the Eumorfopoulos Collection, and now in the V&A Museum, London, is published in Robert Hobson’s “Eumorfopoulos Collection Catalogue” London, 1925-1928, pl. C398. Another with similar form as C271 in the same publication.

In an old fitted and inscribed Japanese box with “Fujio” inscribed under the lid. Koyama Fujio (1900-1975) was a noted scholar of Japanese and Chinese Ceramics, and one of the original editors of Sekai Touji Zenshu in 1955. He later became a ceramicist whose work is still prized to this day.

Provenance: Collection of Koyama Fujio (1900-1975), Japan
Private Japanese Collection



9. **Henan Black Tea Bowl with Russet Splashes**

Song Dynasty, 960-1279 AD, China

Diameter: 12.5 cm

A stoneware tea bowl of conical form with slightly flared mouth-rim. The interior is covered with a deep black shiny glaze with random splashes in a vibrant russet color. The glaze thins at the rim to a reddish brown, and the exterior is black with a fine overlay of russet-colored spots and speckles, above a black glazed foot. The underfoot is unglazed, revealing a light buff colored stoneware body. A glaze crawl on the exterior has been repaired.

With a fitted wooden box.

Provenance: From a private Japanese collection



10. **Jian-yao Hare's Fur Tea Bowl**

Southern Song Dynasty, 1127-1279 AD, China
Diameter: 12.7 cm

A stoneware tea bowl with steep rounded sides and primarily persimmon colored glaze that streaks in a “Hare’s fur” pattern into a blackish brown color towards the bottom interior, where it pools to black. The glaze is similarly streaked around the exterior, where it pools above the foot-rim, revealing a dark grey stoneware body, small straight solid foot, and very shallow under-foot well. The rim is covered in a silver band, typical of these wares used in the Japanese tea ceremony. With fitted wooden box. Repaired rim chip (old repair).

In Japan, this form would have been used for a less formal “usu-cha” tea ceremony. A similar predominantly persimmon colored example is published in “Song Ceramics from the Kwan Collection”, Hong Kong Museum of Art, 1994, pl. 165

Provenance: Private Japanese Collection



11. **A Large Barb-rimmed Longquan Celadon Charger with Impressed Peony Decoration**

Ming Dynasty, 1368-1644, China

Diameter: 33 cm

A large stoneware charger with a flattened barbed rim, detailed with a deftly carved shadow line dramatically highlighting the edge. The cavetto is deeply scalloped and the bottom has an impressed peony decorative roundel. The entire piece is covered in an ideal sweet blue-green Longquan celadon glaze, which continues over the foot and into the underfoot, absent only in the ring where the piece sat on a cylinder during firing, and where light gray clay body has fired to a reddish buff color.

There is some minor surface scratching and staining.

Provenance: Private American Collection



12. **Gu-Form Longquan Celadon Vase**

Ming Dynasty, early 15th c., AD, China

Height: 25 cm

An archaistic “Gu” form molded vase with flared base, banded center and trumpet neck. The base and neck are deeply carved with elongated lotus petals that form foliated rims at the top and bottom. The center band is decorated with carved Daoist trinary characters, more commonly seen in the Yuan Dynasty. The entire piece is covered with an ideal minty green translucent celadon glaze that ends at the straight collar foot, which has fired to a reddish- brown color, and has a glazed foot-well.

The “Gu” form vase is produced in various quality levels and details throughout the Ming dynasty, a period fascinated by archaistic influences. This example is notable for its refinement of potting and glaze. Its Taoist references and barbed rim, both common in the Yuan Dynasty, likely places it in the early part of the Ming Dynasty. Its excellent skin and old box, suggest that it is an heirloomed piece exported to Japan during the Ming Dynasty.

A piece of similar size and elongated form, but without the fluting, is featured in “Sekai Touji Zenshu” Shogakukan, Tokyo, 1984, Vol. 14, pl, 132.

With and old, fitted lacquer box inscribed in silver, silk pouch and stained wood exterior box.

Provenance: Private Japanese collection



VIETNAMESE CERAMICS

13. A Lidded Thanh Hoa Jar with Carved Lotus Petals

Ly Dynasty, 1009-1225 AD, Vietnam

Height: 23 cm

A barrel shaped jar divided into six shallow lobes with six lug handles evenly spaced around the top. The short, beveled neck is surrounded by a collar of deeply carved lotus petals, which are repeated around the knob of the domed lid. The entire piece is covered in a finely crackled translucent yellowish-ivory colored glaze. The flat bottom is unglazed revealing pale buff clay body.

There are areas of glaze flaking and small chips on the rim.

The deepness with which the lotus petals are carved, and the slightly lower firing temperature, indicate that this is an early piece from the 11th century.

With old fitted wooden box and old tea silks.

Provenance: From a private Japanese collection

Literature: Published in “Sekai Touji Zenshu” (Ceramic Art of the World)
Shogakukan, Tokyo 1984, Vol. 16, pl. 4
and
“Masterworks of Eastern Ceramics” Aichi Prefectural Ceramic
Museum 1994, pl. 11 (SE Asian section)



14. **Thanh Hoa Lidded Ewer**
Ly Dynasty, 11th-12th c., A.D., Vietnam
Height: 23 cm

A large bell-shaped ewer with yellowish ivory crackled glaze on a white clay body. The top of the pitcher has three rows of hand carved lotus petals. The lid has an inwardly curled rim that fits over the flared mouth, and a knob in the shape of lotus bud, surrounded with a lotus petal lappet. The spout is elaborately carved in the form of a beast head, and the false handle in the shape of a parrot. The foot is flat, unglazed, and fired to a buff color.

There is a tiny chip on interior rim, a hairline crack, and burial staining to surface.

Provenance: Brow Collection
Mary and Cheney Cowles Collection



15. Lidded Thanh Hoa Jar with Carved Lotus Petals

Ly Dynasty, 1009-1225 AD, Vietnam

Height: 21.5 cm

A barrel shaped jar divided into six shallow lobes with six lug handles evenly spaced around the top. The short, beveled neck is surrounded by a collar of deeply carved lotus petals, which are repeated around the lotus bud knob of the domed lid. Below the lotus petal lappet, there is a narrowband with impressed floral medallions interspersed in sets of three between each of the lug handles, which are also repeated on the dome of the lid. The short, flared neck ends in a beveled mouth rim. The entire piece is covered in a finely crackled translucent glaze. The flat bottom is unglazed revealing pale clay body. Hairline body crack on one side.

With fitted wooden box.

Provenance: Collection of Akio Seino (1928-2021), Japan



16. **Thanh Hoa Brown and White Lidded Jar**

Ly-Tran Dynasty, 12th-13th c., A.D., Vietnam

Height: 18 cm

A lobed, high-shouldered jar with lug handles at the top of each of the eight lobes. The lobes are accentuated by bands of brown around their perimeter to resemble lotus petals. The top of the shoulder is decorated by a band of overlapping lotus petals deeply carved over a striated surface, all below a rolled mouth rim. The lid, also with bands of alternating brown details, has a lotus bud finial (chipped at the top), surrounded by another band of carved overlapping lotus petals sitting in a field of minute circular patterning, accentuated by brown glaze pooling in its crevices. The entire piece, with exception to its brown details, is covered with a finely crackled translucent glaze that pools to a very pale green color, and has orangey-pink burial stains. The interior is glazed in a rich iron-oxide brown glaze. The bottom is unglazed, revealing a light buff clay body.

This piece is notable for the effective use of brown detailing, inside and out, and for its masterful carving.

Provenance: Brow Collection

Mary and Cheney Cowles Collection



17. **Molded Fish Ewer**
Le Dynasty, 16th c., Vietnam
Height: 16.5 cm

A molded white-ware ewer in the form of a fish with atop a stepped rectangular pedestal. There is a tall chimney-shaped neck and mouth rising out of its back, between the upright tail and head. A cylindrical spout protrudes from the open mouth. The body is impressed with scales and flare-like gills around the fish's head, all with intermittent iron oxide brown splashes. A related piece from the Boston MFA, but with different base, is published in "Vietnamese Ceramics: A Separate Tradition" by John Stevenson and John Guy, Avery Press, 1997, pg. 385

Provenance: Mary and Cheney Cowles Collection

18. **Thanh Hoa Elephant Ewer**
Ly Dynasty, 11th-13th c., Vietnam
Length: 16.5 cm

A stoneware ewer in the form of an elephant with human rider caparisoned with blanket, tassels and saddle, all incised and filled with iron oxide brown highlights. The entire piece is covered with a finely crackled translucent ivory glaze.

A nearly identical piece is published in "Vietnamese Ceramics", Machida Municipal Museum, 1993, pl. 128

Provenance: Mary and Cheney Cowles Collection



19. Deer Shaped Ewer

Ly-Tran Dynasty, 13th-14th c., A.D., Vietnam

Length: 20.5 cm

A stoneware pouring vessel in the shape of a sitting deer covered in a finely crackled ivory colored glaze, with the crackle stained to a russet brown color. The delicately articulated head, antlers and ears echo that of the tail, out of which rises to the scrolled handle. A tall neck with cupped rim rises from the back and connects to the antlers. Two raised air holes flank the neck to the sides, and are glazed in brown. The underside is unglazed, revealing a buff stoneware body, and has a large original firing crack around its perimeter.

Zoomorphic forms are prevalent in the history of Vietnamese ceramics from the Ly Dynasty onward. This is a particularly fine and amusing example, and extremely rare for its form. The deer is an auspicious animal, and appears commonly in Chinese ceramics as a symbol of long life. This has carried through to Vietnam, and can be seen on blue and white and polychrome ceramics from the Le and So Dynasties.

Ears and antlers with some repair.

A conventional ewer of this same type of ware, with similar handle, glaze and bottom is published in “Vietnamese Ceramics: A Separate Tradition” by John Stevenson and John Guy, Avery Press, 1997, pg. 219

Provenance: Brow Collection
Bertha Saunders Collection
Private New York Collection



20. **Globular Celadon Bowl with Floral and Taotie Mask Decoration**
Tran Dynasty, 1225-1400 AD, Vietnam
Diameter: 14 cm

A stoneware bowl of truncated globular form with incised double line under the mouth-rim with has applied studs. The body is decorated with two large peony appliqué on front and back, and Taotie mask and rings on either side. The entire piece is covered with a finely crackled olive-green celadon glaze, which stops at the foot rim to reveal a stoneware body fired to a buff color. The deep underfoot has a thinly applied translucent brown glaze. The iron oxide brown rim has small chips. This is an oft repeated form in the Tran Dynasty, heavily influenced by Longquan wares, and refers to archaic bronzes. Other examples can be seen in “Vietnamese Ceramics: A Separate Tradition” by John Stevenson and John Guy, Avery Press, 1997, pl. 177 and “The Elephant and the Lotus “Vietnamese Ceramics in the Museum of Fine Arts” by Philippe Truong, Boston, Boston MFA, 2001, pg. 122-123.

Provenance: Mary and Cheney Cowles Collection

21. **Celadon Bowl With Molded Turtle**
13th-14th century, Southern China or Vietnam
Diameter: 19.5 cm

A stoneware bowl in the style of Southern Chinese Qingbai wares, with a foliate-form rim underneath of which is a band of molded floral decoration and an applied turtle in high relief in the center. The exterior has deeply incised vertical striations referring to flower petals. The entire piece is covered in a bluish-green celadon glaze, which ends at the beveled foot rim revealing a buff stoneware body. There is a popped glaze bubble on the exterior.

Although this piece emerged from a collection of Vietnamese ceramics, and presumed to have been a Vietnamese copy of Chinese celadons, it is possible that it could be from a Southern Chinese kiln producing export wares for SE Asia. There is no brown wash under the foot, and the form of the foot is thick and beveled, in the style of Southern Chinese wares.

Provenance: Brow Collection
Mary and Cheney Cowles Collection



22. **Celadon Lidded Bowl**
Tran Dynasty, 1225-1400 AD, Vietnam
Diameter: 17.5 cm

A finely potted stoneware bowl with domed lid with crenelated edge surmounted by a two-tiered knob. The bowl has a narrow base that swells to a wide shoulder and inverted mouth rim. The top of the lid and the bottom half of the bowl are decorated with incised petals. Both the interior of the bowl and overall exterior are covered in a finely crackled olive-green glaze, which ends at the shallow foot rim, exposing a pale buff colored clay body. The underside of the lid is unglazed except for a wiped glaze under the domed section.

There is one hairline crack to the mouth rim and chips to the foot.

A very similar piece is published in “Vietnamese Ceramics: A Separate Tradition” by John Stevenson and John Guy, Avery Press, 1997, pl. 112

Another can be seen in “The Elephant and the Lotus “Vietnamese Ceramics in the Museum of Fine Arts” by Philippe Truong, Boston, Boston MFA, 2001, pl. 45.

Provenance: Mary and Cheney Cowles Collection



23. **White Glazed Bowl with Incised Slip Floral Decoration**

Tran Dynasty, 1225-1400 AD, Vietnam

Diameter: 19.5 cm

A stoneware bowl with flared rim and straight foot rim. The interior has a band of scrolling foliage around the cavetto and a central medallion with a flower, all incised into a dark slip layer over an ivory white body. The exterior is similarly decorated with a large band of Ruyi petals under a narrow band of combed decoration, with a brown wash under the foot.

This type of ware is heavily influenced by Northern Chinese Cizhou wares, both in technique and style.

Provenance: Mary and Cheney Cowles Collection

Literature: Published in “Vietnamese Ceramics: A Separate Tradition” by John Stevenson and John Guy, Avery Press, 1997, pg. 250 #139.

24. **Globular Bowl with Dark Celadon Glaze**

Tran Dynasty, 1225-1400 AD, Vietnam

Diameter: 17.5 cm

A stoneware bowl of globular form with carved ribs on the bottom half and concentric circles lightly incised beneath the mouth. The piece is covered on the interior and exterior with a dark mossy green translucent glaze. The foot rim is unglazed, with a shallow concave underfoot, and reveals a clay body fired to a buff color.

Provenance: Mary and Cheney Cowles Collection



25. **Tortoiseshell-Style Tenmoku Bowl**

Tran Dynasty, 1225-1400 AD, Vietnam
Diameter: 16 cm

A small round stoneware bowl with reddish brown glaze punctuated with translucent amber and brown daubs, resembling tortoiseshell glazes of Chinese Jizhou wares. The straight foot rim and underfoot are unglazed, and show a stoneware body fired to a light buff color.

See several other examples of this type in “Vietnamese Ceramics: A Separate Tradition” by John Stevenson and John Guy, Avery Press, 1997, pg. 252

Provenance: Mary and Cheney Cowles Collection

26. **Brown Glazed Ewer with Persimmon Streaks**

Tran Dynasty, 1225-1400 AD, Vietnam
Height: 14.4 cm

A stoneware ewer of high-shouldered form with a short straight neck. The shoulder is surmounted by a short, flared spout and curled handle, with four lug handles interspersed between. The exterior is covered in a persimmon glaze with densely arranged streaks of brown and amber, in the style of Chinese Henan and Jizhou wares. The streaks continue down to the foot, which has a flattened rim and very shallow recess, where the clay body has fired to a buff color.

While plates and bowls with this glaze treatment are more commonly seen, complete ewers of this type are quite rare.

Provenance: Mary and Cheney Cowles Collection



27. **Two Lion-Form Inkstones**

Le-So Dynasties, 15th-16th c., Vietnam

Lengths: 15.7 cm and 17.5 cm

Two inkstones in the form of recumbent lions.

The first is entirely covered in a translucent ivory colored glaze with good sheen. Its open mouth serves as a water receptacle and is recessed below the flattened back, which serves as a mixing area. The underside is hollowed and unglazed, revealing a buff clay body.

The second piece has a sideways facing head highlighted with underglaze cobalt blue details. Its water receptacle is at the base of the neck, under curls of fur. The mixing area is similarly on a flattened recess of the back, and its underside is hollow and unglazed. There is a crack running from the neck to the back and area of ink staining on the back.

Charmingly animated, these two ceramic inkstones demonstrate the resourcefulness of the Vietnamese ceramic industry in exporting Chinese influenced objects to SE Asia and beyond, with uniquely Vietnamese character. A similar, but more ornate example is in the collection of the Asian Civilizations Museum (accession number 2006-01741), and published on their website.

Provenance: Mary and Cheney Cowles Collection



28. **Large Blue and White Jar with Tigers, Horses, Birds and Deer**
Le-So Dynasties, 15th-16th c., Vietnam
Height: 44.5 cm

A large baluster shaped storage jar of high shouldered form with flared mouth-rim with a rolled edge. The neck is decorated with a band of coin decoration. Contained within two double-line bands, the shoulders bear depictions of three horses and one deer amongst bamboo. The central body has elaborate drawings of two tigers, birds and deer in a landscape of mountains and bamboo. The bottom third of the jar has repeated lotus petals and stylized ruyi patterns.

Jars of this scale with such intricate and varied animal decoration are extremely rare. The overglaze is in excellent condition, with some fritting around the bottom and lip. There are a few original firing cracks in the body.

Provenance: From a Japanese collection (purchased in Indonesia over thirty years ago)
Mary and Cheney Cowles Collection

Literature: Published in: "Blue Flower of Vietnam", Machida Museum of Art, 2001, pl. 51.



29. **Large Blue and White Charger with Floral Decoration**

Le-So Dynasties, 15th-16th c., Vietnam

Diameter: 37.8 cm

A charger with flattened rim and rounded edge. The rim has an interlocking geometric pattern in cobalt blue, under which the cavetto is decorated with an intricate scrolling lotus and peony pattern. A narrow band of stylized cloud and floral arabesques enclose a central medallion with a large lotus and stylized leaves. The underside is decorated with lotus petal lappets and a broad foot rim with brown glazed underfoot.

This piece is remarkable for its fine painting quality and rich blue cobalt color.

Provenance: Mary and Cheney Cowles Collection (Published as “Beiyuzhai Collection”)

Literature: Published in “Vietnamese Ceramics: A Separate Tradition” by John Stevenson and John Guy, Avery Press, 1997, pl. 240



30. **Large Blue and White Fish Plate**
Le-So Dynasty, 15th-16th c., AD Vietnam
Diameter: 36.9 cm

A large white plate with underglaze cobalt blue depiction of a fanciful fish swimming amongst water foliage in the center, surrounded by a thin band with six evenly spaced cloud motifs, and the cavetto with scrolling floral decoration. The flattened rim has a densely drawn swirling pattern below a raised unglazed mouth-rim. The underfoot is colored with a chocolate brown wash.

Condition: Two old, small rim chip repairs and several areas of glaze fritting and crawling. Some surface scratches.

With fitted wooden box.

Provenance: From a private Japanese collection

Literature: Published in Sekai Touji Zenshu (Ceramic Art of the World)
Shogakukan, Tokyo 1984, Vol. 16, pl. 150



31. **Blue and White Kendi with Peony Decoration**

Le-So Dynasties, 15th-16th c., Vietnam

Length: 21.7 cm

A large “Kendi” ceremonial pouring vessel. The compressed cushion shaped body has a large mammiform spout, tall flared neck and disc rim under a rounded mouth edge. The center of the body is decorated with intricately drawn scrolling peonies, above and below which are bands of lotus petal lappets. The spout has crossed sword and foliate motifs with a small band of lotus petals surrounding the narrow spout opening, (with chips and small crack.) The neck has a small band of geometric patterning and the disk has loosely drawn petals. All decoration is rendered in a vibrant cobalt blue under a shiny glaze. The foot is shallow and concave, and reveals a porcelain bisque fired to a tan color.

This piece has excellent glaze condition and painting, and is typical of pieces found in Indonesia in the early to mid-twentieth century.

Provenance: Adam Malik Collection

Mary and Cheney Cowles Collection



32. **Blue and White Lidded Kendi with “Ky Lan” Decoration**

Le-So Dynasties, 15th-16th c., Vietnam

Length: 23.5 cm

A large “Kendi” ceremonial pouring vessel. The compressed cushion shaped body with large mammiform spout, tall flared neck and disc rim under a rounded mouth edge. The center of the body is decorated with intricately drawn Ky Lan mythical beasts bounding amongst clouds, under a narrow band of flowers, above which is a band of lotus petal lappets. There is another band of lotus petals surrounding the shallow concave foot. The spout has crossed sword and cloud motifs with a small band of lotus petal surrounding the narrow spout opening. The neck has a small band of geometric patterning and the disk has loosely drawn petals and is surmounted by a domed lid, which has a single flower on top, incorporating the small knob as its center. All decoration is rendered in a vibrant cobalt blue under a shiny glaze. The foot reveals a white porcelain bisque. There are repaired chips and fritting to the disk and small areas of glaze fritting on the lid.

Provenance: Hoi An Hoard, Butterfields 2000
Mary and Cheney Cowles Collection

33. **Large White Glazed Yuhuchun-ping Bottle Vase**

14th-15th c., Vietnam

Height: 30 cm

A large stoneware pear shaped vase sitting on a slightly flared foot-rim with beveled edge, the underneath of which is decorated with an iron-oxide brown coating. The long neck has an extravagantly flared mouth-rim. Besides being unusually large, its potting and firing are extremely well controlled, and the creamy white surface remarkably consistent in color.

A similar piece is illustrated in “Vietnamese Ceramics: A Separate Tradition” by John Stevenson and John Guy, Avery Press, 1997, pl. 285. Another is published in “Vietnamese Ceramics”, Machida Municipal Museum, 1993, pl. 58

With repaired mouth-rim chips.

Provenance: Zetterquist Galleries, New York 2015
Mary and Cheney Cowles Collection



34. **Blue and White Three Island Vase**
Le-So Dynasties, 15th-16th c., Vietnam
Height: 19 cm

A small flattened yuhuchun-ping vase with cobalt blue decoration of three islands set within an arabesque cartouche on front and back. Stylized cloud depictions are interspersed around the rest of the body, which is covered overall in a shiny, finely crackled translucent glaze with a feint ivory tone. The underfoot is unglazed with the exception of a brown swirl in the center.

A similar piece is published in “Ceramics of Seduction; Glazed Wares from Southeast Asia” by Dawn Rooney, River Books, Bangkok, 2013, pl. 60

Provenance: Hoi An Hoard, Butterfields 2000
Mary and Cheney Cowles Collection



35. **Blue and White Cat Sculpture**
Le-So Dynasties, 15th-16th c., Vietnam
Height: 14.2 cm

A small model of a cat with a kitten peeking out from under its legs. There are light cobalt blue details under a finely crackled translucent glaze. An air hole is drilled on its back, and clay beads inside allow it rattle, which might indicate that it was intended as a child's toy. There are areas of glaze flaking/crawling on the back side and chips to one ear and a repaired break on the other. While animalia is not uncommon in Vietnamese porcelains, this charming cat figure with kitten appears to be quite rare.

Provenance: E.B. Alison Collection
Mary and Cheney Cowles Collection

36. **Blue and White Bird Ewer**
Le-So Dynasties, 15th-16th c., Vietnam
Length: 15 cm

A small ewer in the shape of a bird bearing a jar on its back, acting as a neck opening and decorated with crossed swords and foliation. The beak is pierced with a pouring hole. The body is intricately detailed in dark cobalt blue, all under a translucent glaze with good sheen.

Although several examples of this form were found at Hoi An, this piece has a remarkably intact glaze and cobalt quality and is in excellent condition, which may indicate that it was packed within a larger jar.

Provenance: Hoi An Hoard, Butterfields 2000
Mary and Cheney Cowles Collection



37. **Kneeling Court Official Pouring Vessel**

Le-So Dynasties, 15th-16th c., Vietnam

Height: 18.3 cm

A figure of a court official with ceremonial hat and a jar on his knee. The details are executed in underglaze cobalt blue under a translucent glaze, now matte in texture, and include a floral pattern and crease lines on the robes, cloud patterns on the jar and hat, and facial features, including a beard. The underside is flat and unglazed, revealing a light buff clay body. There is some glaze fritting around the edges, including the hat, jar and end of nose.

This is a well-known type, although not many survive intact. Published examples can be found in "Vietnamese Ceramics: A Separate Tradition" by John Stevenson and John Guy, Avery Press, 1997, pl. 369. Three others are in the Hoi An Hoard catalogs from Butterfields, 2000. Lots 1740, 1741, and 1743.

Provenance: Mary and Cheney Cowles Collection



38-39. Two Blue and White Double Gourd Ewers with Ducks

Le-So Dynasties, 15th-16th c., Vietnam

Heights: 17.5 cm each

Two double gourd shaped ewers with small spouts emanating from the top bulbous section. The main body is decorated with cobalt blue ducks and lotus between two bands of overlapping lotus petals, one just above the foot and the other shaded band, just below the neck. The necks have narrow bands of geometric patterns, and the upper bulbs are decorated with birds and flowing branches, all below a small inverted mouth.

Provenance: Hoi An Hoard, Butterfields, 2000
Mary and Cheney Cowles Collection

40. A Blue and White Double Gourd Bottle with Birds and Lotus Design

Le-So Dynasties, 15th-16th c., Vietnam

Height: 17 cm

A bottle of double gourd form with compressed bottom section and long neck. The top bulb is onion-shaped ending in a small mouth. The bottom section is painted in underglaze cobalt blue with scrolling lotus and birds in flight, all between two bands of lotus lappets at the top and bottom of the body. A flared neck separates the two bulbs, the top having cloud and crossed sword motifs.

Provenance: Hoi An Hoard, Butterfields, 2000
Mary and Cheney Cowles Collection



41. **Blue and White Globular Jar Decorated with Birds in Trees**

Le-So Dynasties, 15th-16th c., Vietnam

Diameter: 19.3 cm

A globular jar with translucent glaze and underglaze cobalt blue depictions of birds perched in trees on the front and back, and smaller images of a bird in flight and another on a branch on the sides. There is a band of lotus petal lappets over the flattened foot-rim with shallow countersunk underfoot. A narrow band of cloud motifs is drawn under the slightly everted mouth rim.

Provenance: Hoi An Hoard, Butterfields 2000
Mary and Cheney Cowles Collection



42. **Large Blue and White Jar with Ruyi Decoration**

Le-So Dynasties, 15th-16th c., Vietnam

Height: 31 cm

A large ovoid jar with an everted, rolled mouth rim and four lug handles. The top third of the jar is decorated in a vibrant cobalt blue with a narrow band of coin motifs under the mouth, a band of scrolling lotus under that, and an ornate lappet of overlapping petals with internal arabesques. Just above the slightly concave, unglazed foot is a band of scrolling arabesques, with another upward pointing lappet of ruyi style petals with internal scrolling. The largest section of the body, between the top and bottom lappets, is left solid white, a remarkably unusual design for a Vietnamese piece of this period.

There is a hairline crack on the mouth rim that extends into the body. There are several areas of glaze and underlying slip fritting around the mouth rim and on one of the handles.

Provenance: Johnathan Leaver Collection

Alice and Robert Piccus Collection until 1984

The Mary and Cheney Cowles Collection

Literature: Published in "Chinese and Annamese Ceramics by Adrian Joseph, London 1973. no. 114.

Published in "Vietnamese Ceramics: A Separate Tradition" by John Stevenson and John Guy, Avery Press, 1997. pl. 235.





